General Artemas Ward Homestead, Shrewsbury, Mass.

Old-Time New England

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The General Artemas Ward Homestead Shrewsbury, Massachusetts

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ON the road from Boston to Worcester, in the town of Shrewsbury, stands an old house, imposing in the colonial simplicity of its exterior and beautiful in its interior, the setting for an almost priceless collection of New England furniture and other material dating back to the days before the American Revolution.

This house, known as the Ward homestead, has become the property of Harvard College through the bequest of Artemas Ward, a New York business man and manufacturer, who died in 1925. The old homestead of his family was, in point of financial value, a small part of the generous and important gift which Mr. Ward made to the College, but the associations and memories of the house give it an intrinsic value which can hardly be overestimated.

The homestead has a peculiar interest to Harvard men not only because of Mr. Ward's generosity, but also because of the fact that his ancestor, Artemas Ward, Harvard, 1748, A.M. 1751, first commander-in-chief of the American forces in the Revolutionary War, lived there.

Major-General Artemas Ward was born November 26, 1727, in Shrewsbury, in a house which was later known as the Baldwin Tavern; it was situated across the road from the present Ward homestead, and its site is included in the area known today as Dean Park. There he lived until his marriage in 1750. He purchased the homestead in 1763, from his brother Elisha, to whom it had been deeded by his father, Nahum Ward, one of the founders of Shrewsbury. The homestead, as built in 1730 by Nahum Ward, was less than half as large as it is now. It included only the left-hand front door, and the two windows immediately to the right (or east) of that entrance. There were three rooms on the ground floor and two above. Each room had its generously proportioned fireplace, and every available corner about the great chimney that rose through the centre of the dwelling was utilized as a closet. Some of these

Courtesy of Miss Florence G. Ward

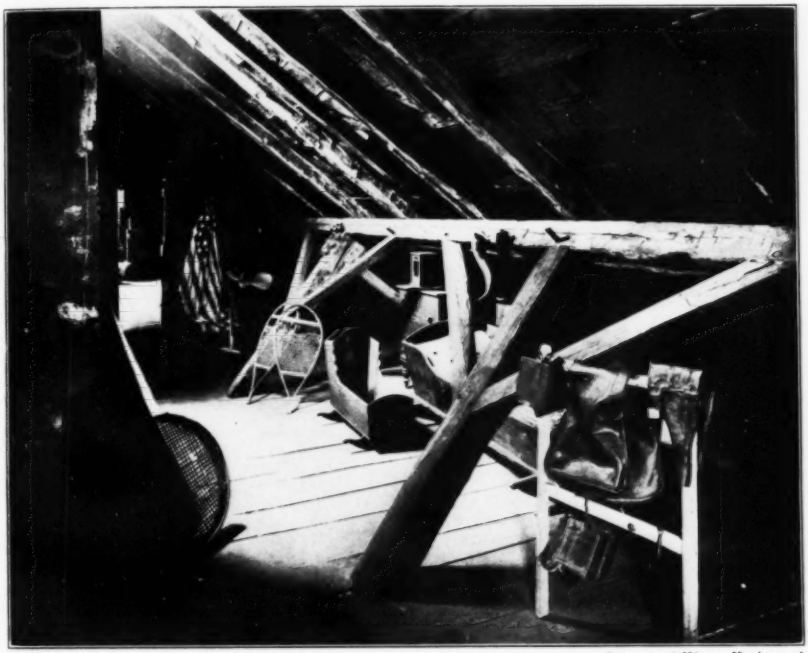
Kitchen in the General Artemas Ward Homestead

FROM A PHOTOGRAPH MADE ABOUT 1910 BY HERBERT BUXTON

cupboards were cleverly hidden away from the casual eye by "camouflaged" doors.

At about the time he moved into the homestead, Artemas Ward began to have an active part in the events leading up to the Revolution. After he had taken the side of the patriots in the Stamp Act agitation Governor Bernard revoked his commission as colonel of a militia regiment, which dated back to Ward's participation in the Ticonderoga campaign. For this act on Bernard's part, says Charles Martyn, in "The William Ward Genealogy," from which work comes much that is contained in this article — for this summary demotion, Ward returned his "compliments to the governor," saying that he considered himself "twice honored, but more in being superseded, than in having been commissioned," and that he thanked him for the letter of dismissal, since "the motive that dictated it is evidence that I am, what he is not, a friend of my country."

In 1768, Ward was elected to the Council, in a warmly contested race with Lieutenant-Governor Hutchinson. Bernard at once vetoed the appointment. Ward was elected again in the following year, and again was promptly vetoed. On his third election,



Courtesy of Hiram Harlow, 2d

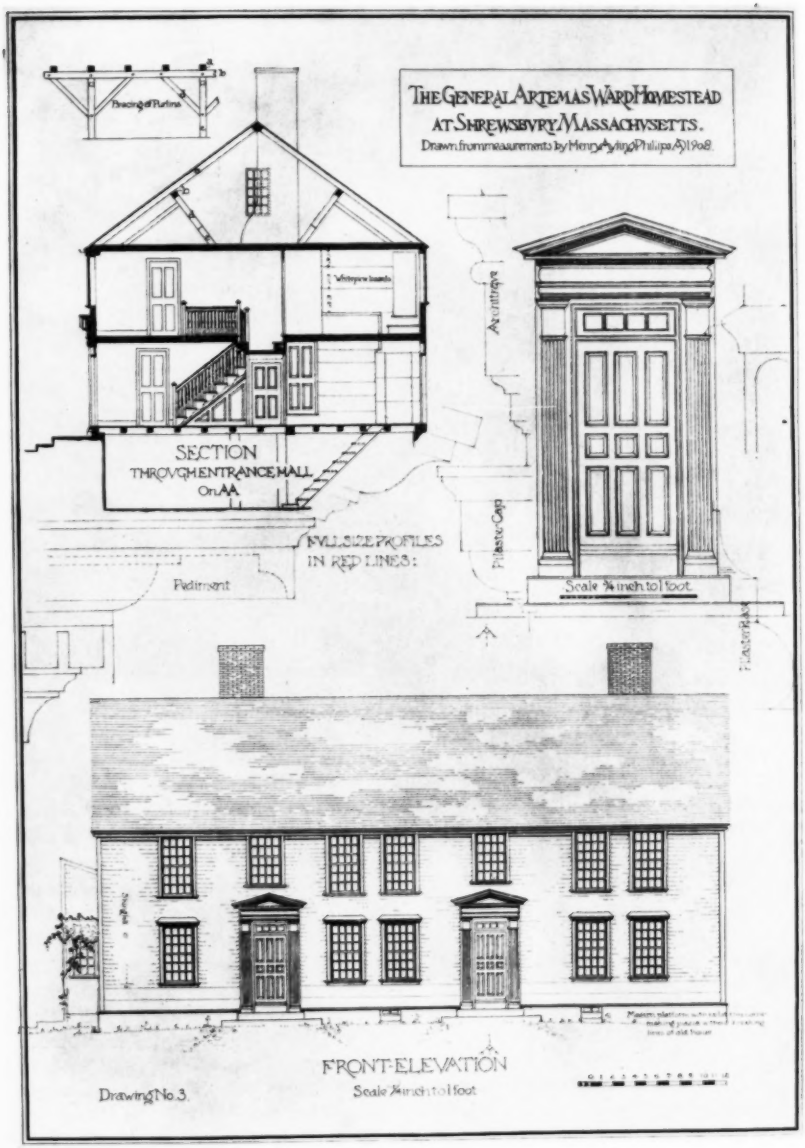
Corner in the Attic of the General Artemas Ward Homestead

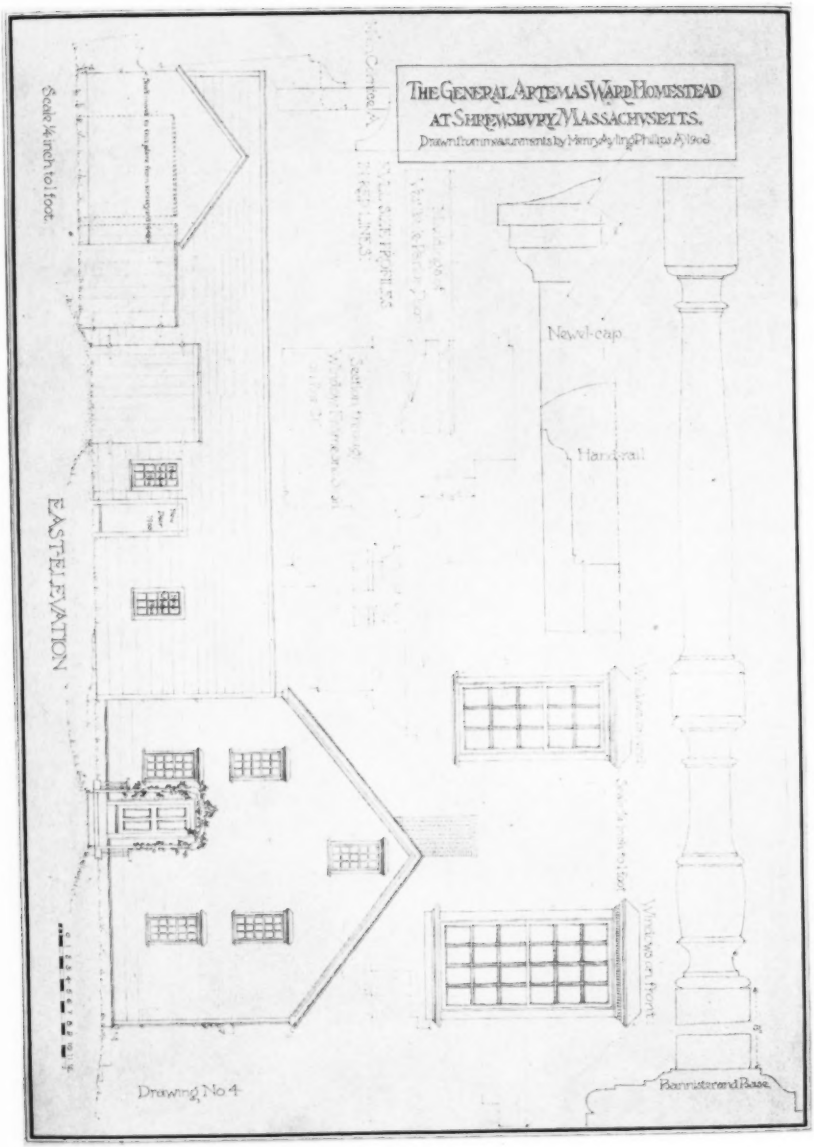
FROM A PHOTOGRAPH MADE ABOUT 1910 BY HERBERT BUXTON

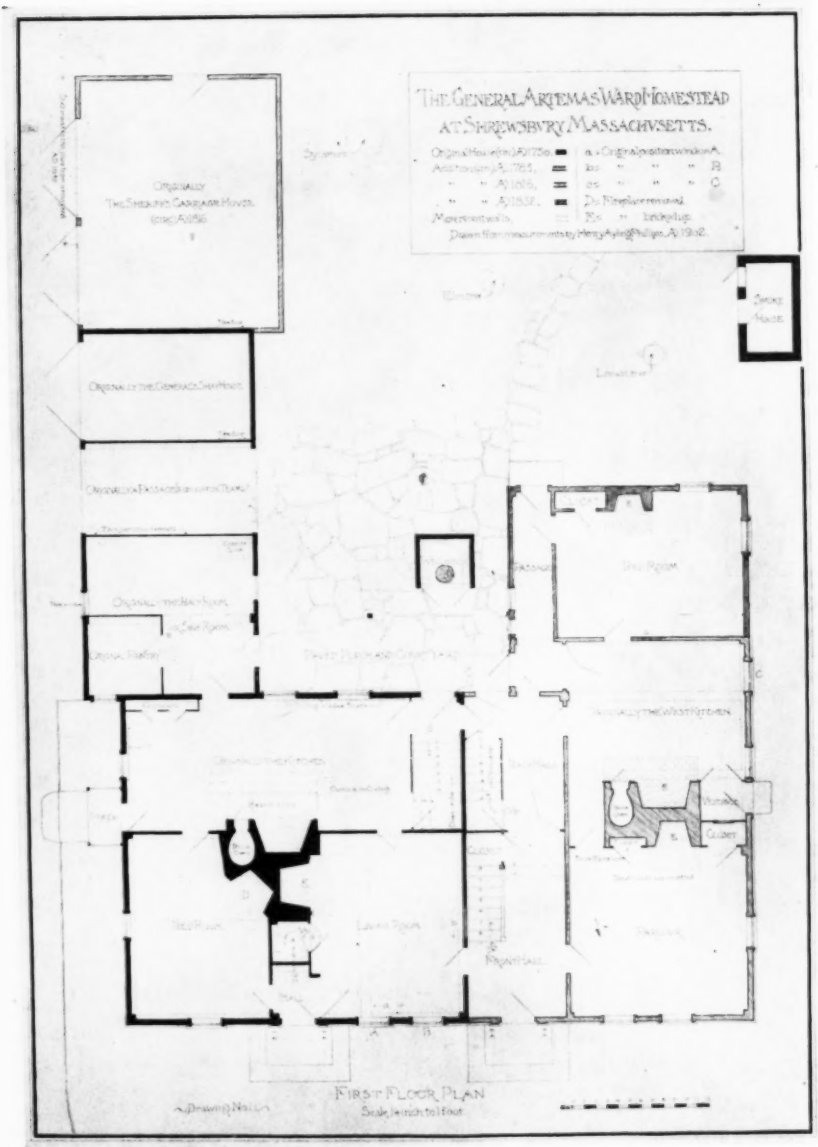
in 1770, he was accepted by Hutchinson, who was then acting-Governor. The latter, although in the past he had referred to Ward as "a very sulky fellow, who I thought I could bring over by giving him a commission in the Provincial forces . . . but I was mistaken," dared not refuse him in his third election, for fear that such an act would "increase the bad spirit in the House and through the province."

Ward continued to take a prominent part in the activities which showed the colony's dissatisfaction with the rule of England. He was a delegate to both Provincial Congresses called to succeed the General Court, and was appointed by both as second general officer to command the militia in event of its being called out. His old regiment meantime re-elected him colonel. The colonies grew more and more unsettled, and events shaped themselves toward open rebellion, which came with the battle of Lexington and Concord.

General Ward was ill in bed when news arrived of the fighting between the British troops and the minutemen, but next morning, at daybreak, he was up and on his way to join the militiamen who had driven the British back to Boston and were encamped about the town. Since the first general officer, Jedediah Preble, did not act after his

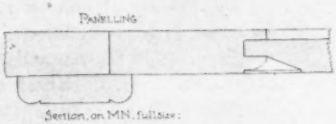

THE GENERAL ARTEMAS WARD HOMESTEAD
AT SHREWSBURY, MASSACHUSETTS.
Drawn from measurements by Henry Alling Phillips, A.B. 1908.
Bracing of Purlins
Weather boards
Architrave
SECTION
THROUGH ENTRANCE HALL
ON AA
FULL SIZE PROFILES
IN RED LINES:
Pilaster Cap
Pediment
Scale ¾ inch to 1 foot.
Pilaster Base
FRONT ELEVATION
Scale ⅛ inch to 1 foot
Drawing No. 3.

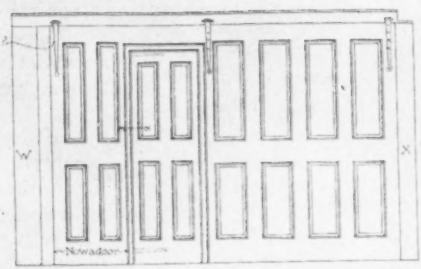

THE GENERAL ARTEMAS WARD HOMESTEAD
AT SHREWSBURY, MASSACHUSETTS.
Drawn from measurements by Henry Ayling Phillips A.I.A. '08
Scale ¼ inch to 1 foot.
EAST ELEVATION
Newel cap
Hand rail
Windows in front
Drawing No 4
Bannister and Base

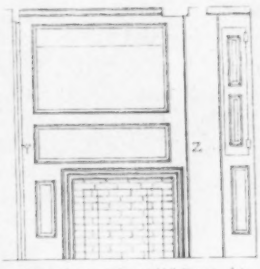

THE GENERAL ARTEMAS WARD HOMESTEAD
AT SHREWSBURY, MASSACHUSETTS.
Original House circa A.D. 1726
Addition circa A.D. 1761
" " A.D. 1816
" " A.D. 1837
Movements to
Drawn from measurements by Henry Ayling Phillips, A.D. 1902.
Originally
The Sheldon Carriage House
circa A.D. 1856
Originally the General's Study
Originally the Kitchen
Originally the Back Room
Front Hall
Parlor
Sitting Room
Dining Room
Kitchen
Pantry
Front Hall
Smoke House
FIRST FLOOR PLAN
Scale, ½ inch to 1 foot
Drawn by Nellie

The General Artemas Ward Homestead at Shrewsbury, Massachusetts.

Drawn from measurements by Henry Ayling Phillips, A.B. 1906

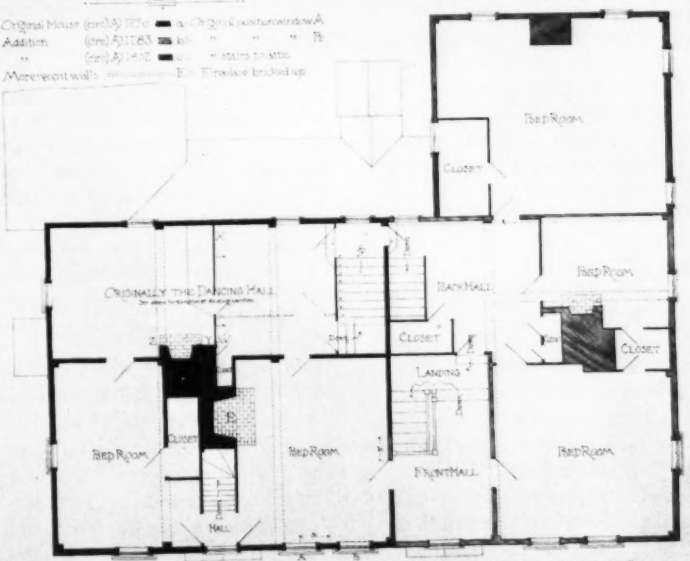






Scale ¾ Inch to 1 Foot

Original House (one) A) 1750 = [illegible] Original casement windows A
Addition (one) A) 1783 = [illegible] " " " B
" (one) A) 1812 = [illegible] " stairs to attic
Movement walls = [illegible] B = Fireplace bricked up



Second Floor Plan.
Scale ¾ inch to 1 Foot

Drawing No. 2.

election, Ward took over the chief command of the forces surrounding Boston, both those from Massachusetts and those that came from other parts of New England. With no rank except that with which he was invested by the Provincial Congress, with no authority to enlist men, and without adequate supplies, he assumed direction of an armed rebellion against one of the world's greatest powers.

There was, naturally, a good deal of restlessness and dissatisfaction not only among the men who had volunteered to fight at a "minute's" notice and found themselves unprepared for a long campaign, but also among the population — that is to say, among that part of it which was continually stirred up by propaganda on the part of British sympathizers. Nevertheless Ward succeeded in his purpose of protecting the province by keeping the hostile troops besieged in Boston. And even his bitterest enemies, on the patriot side, acknowledged that it would be foolish to take the risk of putting another man in his place.

The most important and critical period in General Ward's life probably was when he decided to fortify Bunker Hill. This step was the result of a well-authenticated report that the British army was about to try to break out of Boston. The subsequent battle, although it resulted in a victory for the British, so depleted their forces that their generals at once abandoned all plans for sallying forth triumphantly from the town. General Ward maintained the siege of Boston until the arrival of George Washington of Virginia, "elected Commander-in-Chief by the Continental Congress," says Martyn, "in the well-founded hope of uniting the colonies in a common cause against the English government."

When Washington assumed command, Ward became commander of the right wing, with headquarters at Roxbury. In this and subsequent duties he remained active in the cause of the rebellion until the spring of 1777, when ill health forced him to retire. For many years thereafter he remained active as a State executive. He sat as chief justice in the Court of Common Pleas, and was an important figure in much of the post-war legislation and in the organization of Massachusetts upon a substantial basis.

In 1797 he felt that he was too old and infirm to continue his duties, and retired to the tranquil confines of the Ward homestead, where he passed the last two years of his life in peace and quiet. He died October 28, 1800.

With all his activities on behalf of his native land, General Ward had always kept the homestead in the forefront of his mind. He enlarged the house, in 1785, by the addition of the front door at the right, with a large hall, two rooms below, and two above. To this new part he retired, leaving his son to occupy the original portion.

The Ward homestead has come down through the years essentially in the form that General Artemas Ward left it. One may still see the wall boards, 25 inches wide, sawed from clear white pine, in the upstairs rooms, examine the quaint structure of the four staircases, and speculate why the house has thirteen doors. As has been said, it is filled with historical associations and a store of early colonial and revolutionary relics that make it a mecca for those interested in Massachusetts history, no less than for those who delight in antiques.

Courtesy of Hiram Harlow, 2d

Haying at the General Artemas Ward Homestead

FROM A PHOTOGRAPH MADE ABOUT 1910 BY HERBERT BUXTON

The homestead passed through the generations of the Ward family, from one descendant to another, until at length it became the property of Artemas Ward, of the seventh generation, through whose generous bequest it has come to Harvard College in the following terms:

"All the rest, residue and remainder of my estate, whatsoever and wheresoever, I give to Harvard University to be known as the General Artemas Ward Memorial Fund in memorial of General Artemas Ward, my great-grandfather, a graduate of the University, the income to be applied, among other things, to establish his reputation, too long neglected, as a devoted and faithful friend of his country: to maintain permanently his old homestead at Shrewsbury, Massachusetts, as a public patriotic museum and for such other purposes as the said University shall deem proper and useful."

A Quilting Bee in the Olden Time

FROM A DRAWING BY H. W. PIERCE

The Patchwork Quilt and Some Other Quilts

By George Francis Dow

TO the New Englander, the subject of bedcoverings must always be of paramount importance and this was never more true than in the olden days when furnace heat was a thing unknown and the advantages of steam or hot water, as applied to heating, could not be debated by householders. Previous to a century ago our forefathers were entirely dependent upon the open fireplace, and during the winter season everyone must wear thick clothing and provide an ample supply of warm coverings for the beds. Those were the days of warming pans, of heated bricks and flatirons taken to bed by both the children and the grown-ups, and of feather beds, comforters and patchwork quilts.

Bedcoverings in the olden time, and even in our day, have a variety of names with distinctions sometimes difficult to classify. Sometimes they are *coverlets* and then again *counterpanes*. A *comforter* suggests warmth and comfort not only for the bed but for the neck. The *bedcover* is universal as is the *quilt;* and now-a-days we hear of the *bedspread* and the *puff*. The patchwork quilt formerly was one of the most familiar and necessary articles of household furnishing and its origin reaches backward into the dim and unknown past. It was brought to Massachusetts by the first settlers. In cottage and castle it was well known in the days of King John, and down through the generations its making has supplied occupation and amusement to countless women whose life interests centered in their homes and household furnishings. "The selection of design, the care in piecing, the patience in quilting, all make for feminine contentment and domestic happiness." Its manufacture may well be styled one of the household arts, for artistic indeed are the bold conceptions of many of the designs; while the piecing and the patching provide ample opportunity for needlework of the finest character.

But first let us define, so far as may be possible, these variously named bedcoverings. To begin with the *quilt*, — the dictionaries inform us that the early English word was spelled *quilte*. The 14th century French spelled it *cuilte*. In the Latin it is spelled *culcitra*, meaning a stuffed mattress or cushion, which at once suggests those thick comforts filled with wool or feathers under which the German always sleeps. A quilt is a cover or coverlet made by stitching together two thicknesses of a fabric with some soft substance between them. This applies to bedcovers and also to quilted petticoats so commonly worn a century or more ago. It also describes the thickly padded armor worn by the English archers in the days of Robin Hood. Ben Jonson, the English dramatist, in his "Epicoene, or the Silent Woman," written in 1609, uses the sentence:

"And you have fastened on a thick quilt, or flock bed, on the outside of the door."

Merlin, the sixth century English bard, wrote:

"After that thei lay down to slepe vpon the grasse, for other *quyltes* ne pilowes hadde thei noon."

What is a coverlet? Originally, any covering for a bed; now, specifically, the outer covering. The word comes from the French *couvre-lit* — a bed-covering. The handwoven coverlets of many beautiful designs, in blue and white and red and brown, are well known and formerly were woven everywhere. New England weavers supplied varied designs long before the Revolution, and New York, Pennsylvania and the Middle West have provided an almost endless variety of patterns. Profusely illustrated volumes have been written describing them and a reviving demand makes them an article of hand loom manufacture at the present time.

The *counterpane*, formerly a bedcover, now describes a light coverlet woven of cotton with raised figures. One variety is known as the Marseilles quilt. The word is a corruption of *counterpoint*, in allusion to the panes or squares of which bedcovers are often composed. The counterpane was never quilted and seventy-five years ago was frequently made of "patch," a cotton fabric with glazed printed design, and usually matched the bed-hangings. At an earlier day it was made of "copper plate," a cotton fabric having designs printed from engraved copper plates, hence the popular name. Both of these fabrics were imported from England and France, and patriotic devices and classical and English landscapes were favorite designs.

The *bedspread* and the *bedcover* may be considered as one and the same — the uppermost covering of a bed and accordingly of an ornamental character in general. The *comforter* was a thickly quilted bedcover made of several thicknesses of sheet cotton or wool prepared for the purpose. This was too thick to be quilted so it was knotted at regular intervals to prevent the interlining from slipping out of place. Frequently it is called a "comfort" and certainly it is very warm and comfortable on a cold winter's night. In northern Europe the "comforts" are filled with down and feathers and latterly they have been introduced into America where now they are popularly known as "puffs" and "down puffs." These are quilted or stitched in bold circles and artistic designs by a machine made especially for the work.

There is one other name that was applied to a bedcovering in the Colonial times but which is never heard today in that connection. In the days immediately following the settlement many a New England bed was covered with a *rug*. When William Clarke of Salem died in 1647, in the parlor of his house was a bed with a green rug covering it which was valued by the appraisers at fourteen shillings. The term was commonly in use at the time, in fact, as commonly as the word coverlet. In the probate of Essex County, Massachusetts, estates between the years 1635 and 1674, coverlets are mentioned one hundred and forty-two times and rugs one hundred and fifty-seven times while quilts are listed only four times. These early bed rugs were usually thick woolen coverings with a shaggy nap.

John Fletcher, the dramatist and poet, in his play, "The Night-Walker or the Little Thief," first given in 1634, puts into the mouth of one of his characters the following:

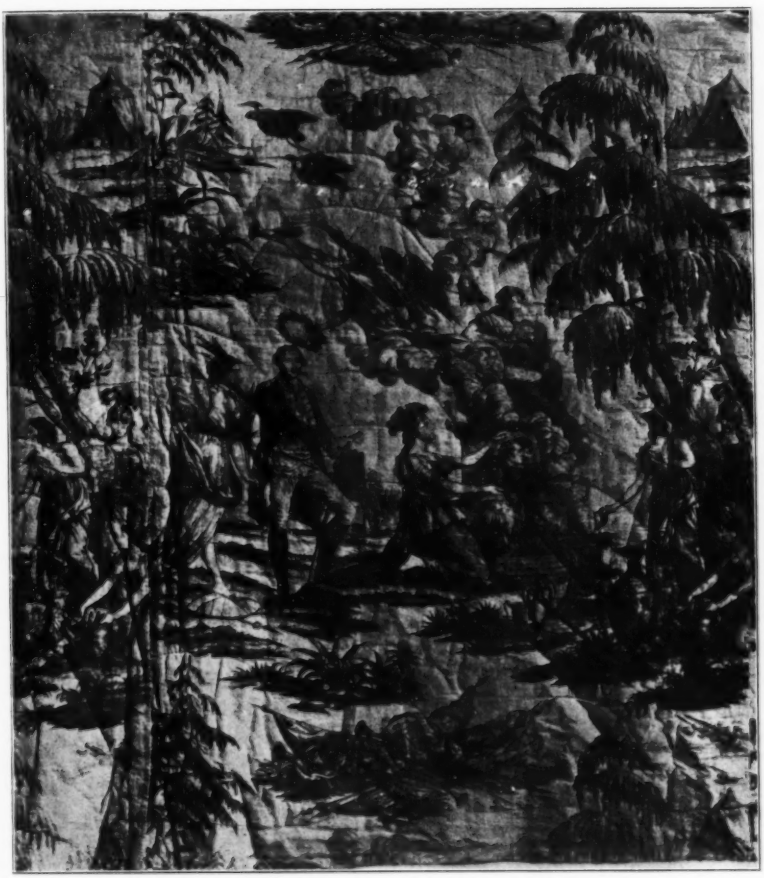
"I wish'd 'em then to get him to bed; and they did so, and almost

Counterpane of Quilted Galloon

MADE IN BEVERLY, MASS., IN 1770, BY ANNE CLEAVES

Printed India Cotton

BROUGHT INTO THE PORT OF SALEM IN 1797



Counterpane made of "copper plate," 1790-1800

FORMERLY OWNED BY MRS. MARY HOLTEN OF DANVERS, WIFE OF JUDGE HOLTEN, PRESIDENT OF THE CONTINENTAL CONGRESS

smother'd him with ruggs and pillows."

Rev. Nathaniel Ward of Ipswich, Mass., in his "Simple Cobler of Aggawam," published in 1647, has the following:

"To cloathe Summer matter with Winter Rugge, would make the Reader sweat."

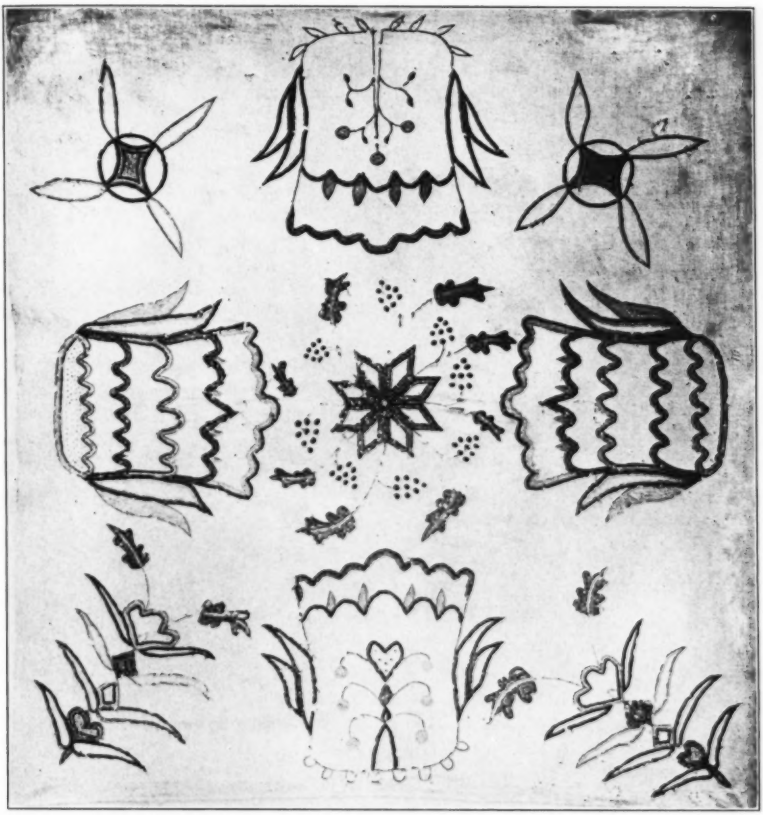
A never-failing source of accurate information as to the furnishings and equipment of the New England household in the olden time is the probate records — specifically, the inventory of the property taken in connection with the settlement of the estate. For many years it was the well-nigh universal custom to list, room by room, the contents of a house and from these painstaking inventories it now becomes possible to reconstruct in mental picture the interiors of those homes where lived and died our Puritan ancestors. In connection with the present subject we learn from these inventories that it was quite the usual habit to set up a bed in the parlor and we also learn of the existence of different kinds of rugs used in the bed furnishings — cotton rugs, English rugs, Irish rugs, cradle rugs, etc. There were worsted coverlets, tapestry coverlets and embroidered coverlets. A darnacle coverlet is listed in 1665, but as darnacle curtains appear in the same inventory it is safe to assume that darnacle is the name of some long-forgotten fabric as the word does not appear in the Century Dictionary. But what is a "branched coverlet?" Mrs. Thomas Newhall of Lynn possessed in 1674 a green rug and a branched coverlet.

Let us have a look at a few of these wills and inventories. In 1640, the widow Bethia Cartwright of Salem, bequeathed to her sister, then living in England, her bed, bolster, blanket and coverlet. It is an open question if the value of the property equalled the probable cost of transporting it to that loving sister in distant England.

Mrs. Joanna Cummings of Salem, at her death in 1644, among many other items possessed a feather bed, flock bolster and a green rug, jointly valued at £2.5.0.

In the "hall" of John Goffe's house in Newbury, in 1641, were found "3 bedsteeds, £1.; 1 pr. curtains with 3 rods, 18s.; 1 green rugg, £1.6.; 2 blankets, 15s.; 1 bed, bolster and 4 pillows, £4.10.; 1 coverlet, 10s.; and 1 bed matt, 2s."

The next year William Howard, afterwards the first town clerk of Topsfield, was one of the appraisers of the estate of Samuel Smith of Enon, the name by which Wenham was then known. In one of the chambers he found a "bed, blancits & coverlet" which he valued at £7.8. Rather a valuable bed, or, may it have been the coverlet? In connection with "cobbard clothes" at £1. he lists a "carpitt" at 15s., and this carpet, curiously enough, he did not find on the floor but on a table. Rugs on beds and carpets on tables were the correct thing in the 1600's. Joanna Cummings owned a "carpet & table" that were valued at 7s. 8d. Joseph Metcalf of Ipswich had "a table & old carpett" worth £1. In the parlor of Governor Endecott's house in Boston were found a "Table, Carpet & 3 stools," valued at 50s. William Bacon's "carpets & qushens" were worth £1.10s. and in the inventory of the estate of Rev. Ezekiel Rogers of Rowley appears the following: "a presse and a litle Table with ther Carpets, £1.10s."



Counterpane made from a Blanket Sheet

EMBROIDERED IN BLUE, GREENISH BLUE, RED AND YELLOW

John Whittingham lived in Ipswich and was one of the six men to whom was granted by the General Court the land at the New Meadows, now Topsfield. He died in 1648. In the parlor of his house was found a "Joyne Table with five chairs & one ould Carpet, 10s.; one cupboard and Cloth, 10s.; 2 paire Cobirons, 15s.; two window Curtains and curtaine rods, 6s.; one case of Bottles, 5s.; Books, £6.5s.; Eleven Cushions, £1.10s.; one Still, 5s.;" and perhaps most important of all — "one fetherbed, one flockbed, two boulsters, one pillow, one p. blankets, one Rugge, Curtains & valients and bedsted, £12." In the chamber over the parlor was another bedstead well supplied with furnishings, including two quilts, a blue coverlet and a trundle bed. This upstairs chamber had wall hangings which were valued at £2.10s. and in the room were six trunks, a chest and a box, containing stores of bed linen, table cloths, napkins, hose yarn, silver plate and eleven spoons. Two chairs, four stools, a screen, two pairs of cobirons and a pair of tongs completed the furnishings of the room. It almost stands open before us. And those wall hangings valued at £2.10s.! If safely preserved what would they not be worth today?

Another parlor chamber in a house in Newbury, in which had lived the minister, the Rev. James Noyes, was more meagrely furnished. Here the appraisers found "2 boxes, 4 hogsheds, a musket and a gun and two swords, £2.; a bolster and a quilt & two blanckets and a parsell of Cotton wooll, £3.10s."

Just one more inventory — the estate of William Clarke who died in 1647 in Salem. The parlor contained a half-headed bedstead with curtains and vallance which was furnished with a feather bed and bolster, a straw bed and flock bolster, white blankets, sheets, and a green rug. In a corner of this parlor stood another bedstead having a mat, canvas flock bed, sheets, old blankets and a red rug, and in the chamber over the kitchen was a low bedstead with a flock bed and bolster, a blanket, a rug and an old quilt.

Here are two kinds of bedsteads mentioned in this house, but there were other kinds in frequent use at the time: — high beds and side beds, canopy bedsteads, half-headed, joined, cabin, corded, close, press, standing, truckle and trundle bedsteads and what is strange indeed, not a single example of these early bedsteads has been preserved. All have been worn out or destroyed — supplanted by a newer fashion — and we today can only imagine their various forms and decorations.

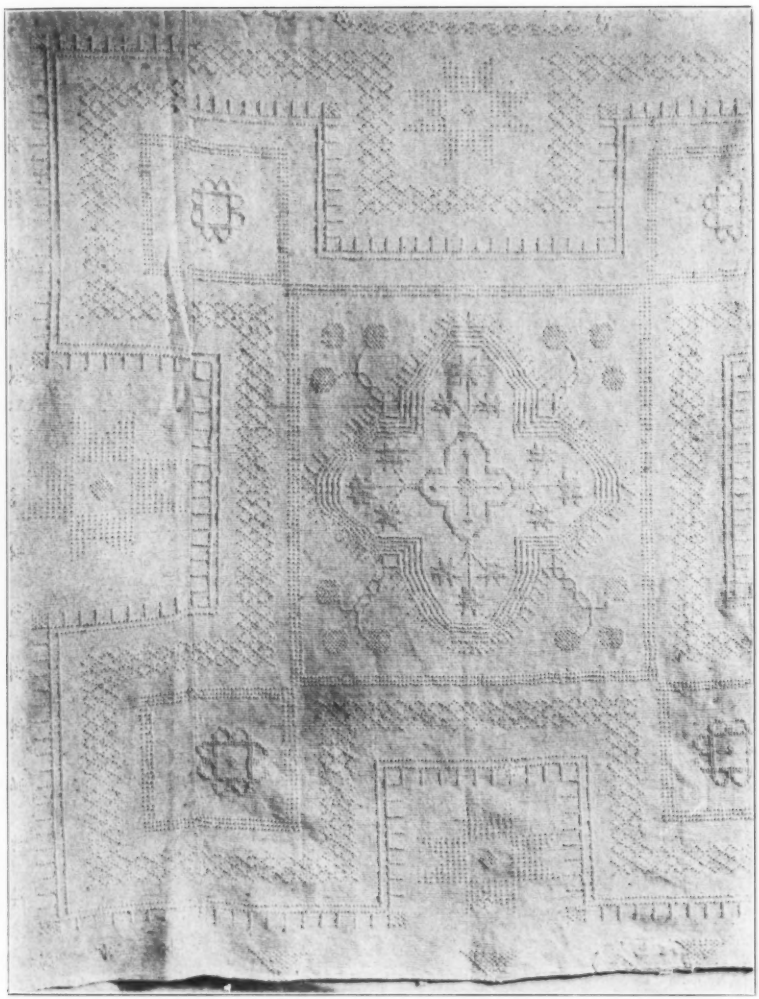
In the New England vernacular, materials for quilts were "skurse" in the olden times. The settlers, of course, brought all their furnishings from England and a few years elapsed before wool and flax were produced here in any quantity. Meanwhile all fabrics were imported and paid for by shipments of salt fish, furs, lumber, corn, etc. A brisk trade soon sprang up with the West Indies and Spain and cotton was brought into the New England ports. Some of the fabrics in common use before 1650 have names that sound strangely in our ears. Darnacle has been mentioned. There also were darnex and dowlas, challis and cheny, grosgrane, inkle and inkle mancster, lockrum, ossembrike, paragon, penestone, perpetuana, say, sempiternum, shag, stammell and water paragon. There were baize for jackets, calico for dresses, linsey woolsey for heavy

Counterpane made in Topsfield, 1790-1800

PATTERN WORKED IN INDIGO BLUE ON A HOMESPUN LINEN SHEET

Counterpane worked with French Knots

MADE ABOUT 1800, BY MRS. ANNE (CLEAVES) HERRICK OF BEVERLY, MASS.



Counterpane made in 1839 in Exeter, N. H.

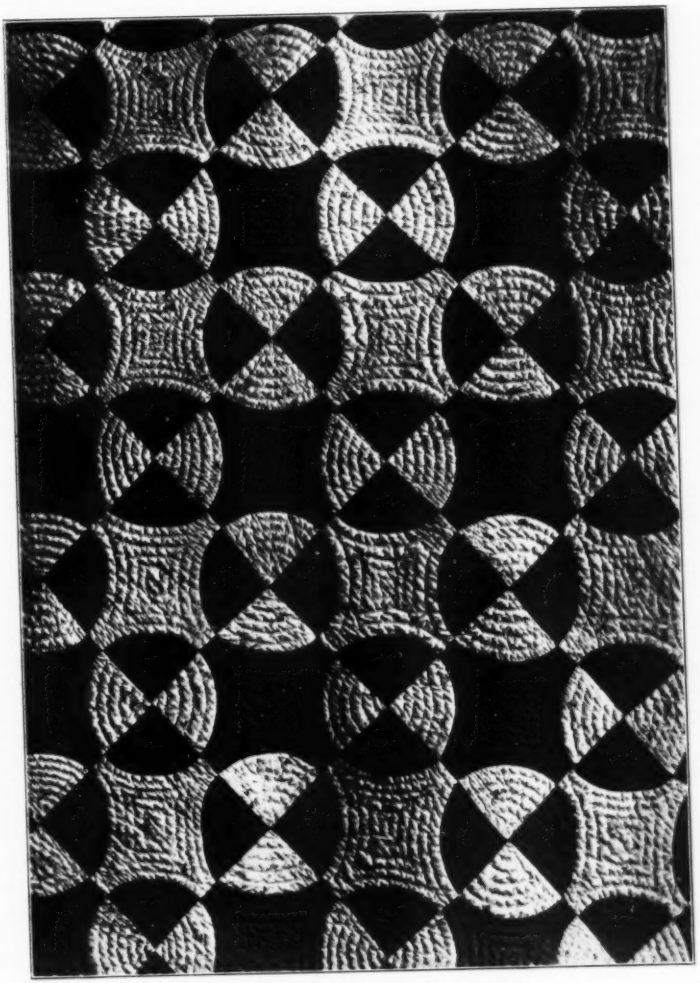
THE PATTERN IS WOVEN WITH LAMP WICKING

skirts, serge for various articles of clothing, coifing stuff for caps, linen for forehead bands and many other uses, dimity for bed hangings and petticoats, and a fabric known as "barber's stuff." In time some of these materials became available for quilt making and at a still later time the handwoven, home-dyed fabrics were used and some of these were rudely decorated with tied and dipped patterns of stamped and stencilled designs.

It should always be kept in mind, however, that geographical location largely enters into the production and character of the quilt, and the family that was "well-off" of course would be supplied more abundantly with furnishings and be less dependent upon homely makeshifts and the daily practice of household economy. Those living in the seaport towns, where most of the shops were found, would be likely to follow the simplest course of fashion and buy from the stock just imported from England or Holland. The hand loom was found everywhere but more generally in the country. Weaving was a trade for men and so practiced, but many a farmhouse had its loom and every country home its spinning wheel. In the larger towns the dame of social position or comfortable means would devote her spare moments to needlework and embroidery, while in the country the housewives would make pieced quilts or patch the clothing of their numerous children.

It naturally follows, that the handwoven coverlet should be a product of the country rather than the town and usually of the country-side farthest removed from the influences of the shop and of English goods. Even today it is still woven in the remote settlements of Eastern Kentucky and Tennessee, and judging from existing examples the vogue of the handwoven coverlet was greater in New York, Pennsylvania, Kentucky and the Middle West than in New England although many fine examples were produced here. The manufacture of the patchwork quilt as a domestic art also seems to have reached its highest development in the Middle West during the first half of the nineteenth century.

Here it may be well to describe more exactly the patchwork quilt. The "patchwork quilt" of New England is known as the "pieced quilt" when made in the Middle West and more correctly so, for *to piece* means to join together separate pieces of like material into sections or blocks that in turn are united to form the top of the quilt. The pieces usually are of uniform shape and size and contrasting colors are blended to form the design — usually a geometric pattern. These pieces are sewed "over and over" on the wrong side. To *patch* means to mend or adorn by adding a patch or by laying over a separate piece of cloth. The French word *appliqué* well describes the patched or laid-on work where the design is cut out and applied or sewed on, in fact, "sewed-on quilts" and "laid quilts" are old terms. This type of quilt is found in New England but infrequently as compared with the "pieced quilt," here commonly known as the "patchwork quilt." Many beautiful and intricate designs are found in the appliqué-work quilts made everywhere in the wide Ohio River valley and in the Middle West; designs that have distinctive names and that have been used again and again by succeeding generations of quilt makers. Usually they have been evolved from some common flower and the name naturally follows:



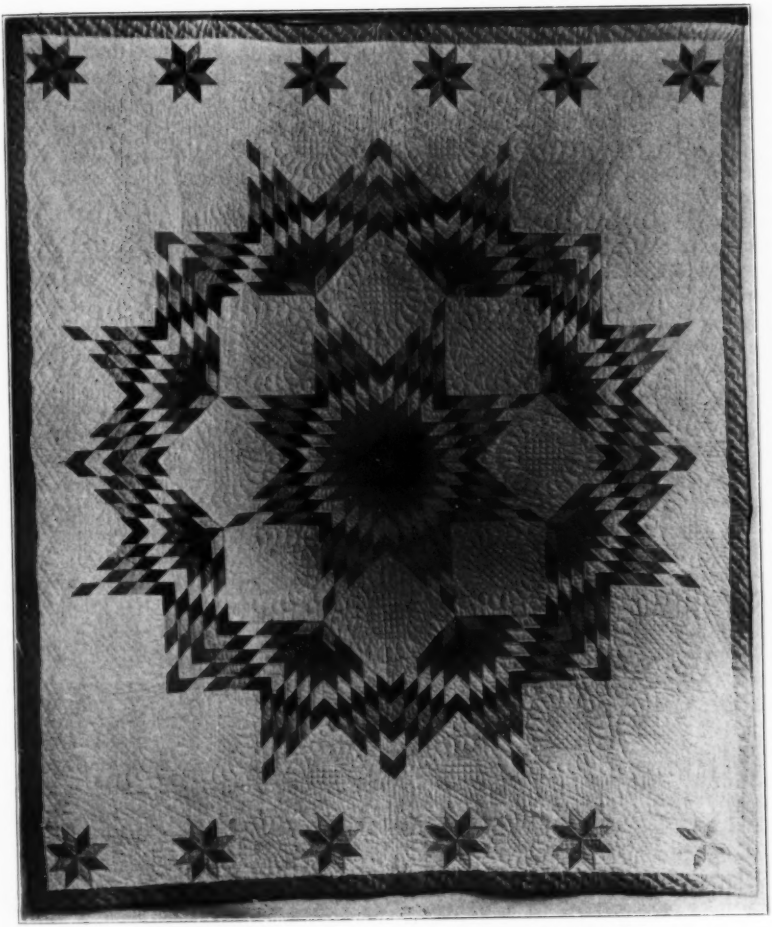
Patchwork Quilt made about 1850

the Harrison Rose, the Rose of Sharon, the Double Tulip, Princess Feathers, etc. Homemade dyes were made from common plants and barks and from childhood to the grave the industry flourished.

In early times the pieces were nearly always of a woolen fabric, the brighter colored cloth being saved for the more central portions of the design. Every scrap and remnant of material left from the making of garments was saved and the best pieces of worn-out garments were carefully cut out and made into quilt pieces. The historian of the Saco Valley, Maine, relates that a scarlet broadcloth cloak formerly worn by a Lord Mayor of London and brought to New England by a member of the Merritt family of Salisbury, Mass., after many adventures ended its days as small bits of vivid color in a patchwork quilt made in Maine. Portions of discarded military uniforms, of flannel shirts and well-worn petticoats were utilized and frequently an old blanket would be used for a lining, in fact, within a short time I found in Topsfield a much worn quilt made of large squares of brilliantly contrasting red and white, the lining of which was an old-time blanket-sheet.

The author of "Aunt Jane of Kentucky" quaintly describes the differences between the "pieced" and the "patchwork" quilt and preaches a little sermon at the same time. Aunt Jane said: "How much piecin' a quilt is like livin' a life! Many a time I've set and listened to Parson Page preachin' about predestination and free will, and I've said to myself, 'If I could jest git up in the pulpit with one of my quilts I could make it a heap plainer to folks than Parson's making it with his big words.' You see, you start out with jest so much caliker; you don't go to the store and pick it out and buy it, but the neighbors will give you a piece here and a piece there, and you'll have a piece left over every time you cut a dress, and you take jest what happens to come. And that's like predestination. But when it comes to the cuttin' out, why, you're free to choose your own pattern. You can give the same kind of pieces to two persons, and one'll make a 'nine patch' and one'll make a 'wild-goose chase' and there'll be two quilts made out of the same kind of pieces and jest as different as can be. And that's jest the way with livin'. The Lord sends us the pieces, but we can cut them out and put 'em together pretty much to suit ourselves, and there's a heap more in the cuttin' out and sewin' than there is in the caliker."

After all the different sections of the quilt top are either pieced or decorated with the applied designs, they are joined together with narrow seams. The back or lining is then made, usually of white cotton, and the quilt is ready for the frame, sometimes called the poles. In form it consists of four narrow pieces of wood, two of them about ten feet long and the other two perhaps half as long. These are pierced with frequent holes and are pinned together into an oblong framework by small wooden pins. Each side bar is wound with cotton strips or has a piece of light canvas fastened along its entire length, to which are sewed the edges of the lining of the quilt, one side to each bar. Then the extra width is rolled up on one side of the frame, and after tightly stretching the lining, the pegs are inserted in the frame, which is now supported on the backs of chairs, the seats of which were sometimes weighted with sad irons or stones to



Patchwork Quilt "Sunburst" Pattern made in 1910

keep them from tipping over. On this stretched lining or back of the quilt the interlining of cotton or wool is now evenly spread and over it the top of patchwork is placed and carefully stretched in turn and the whole caught together here and there to prevent any slipping of the interlining.

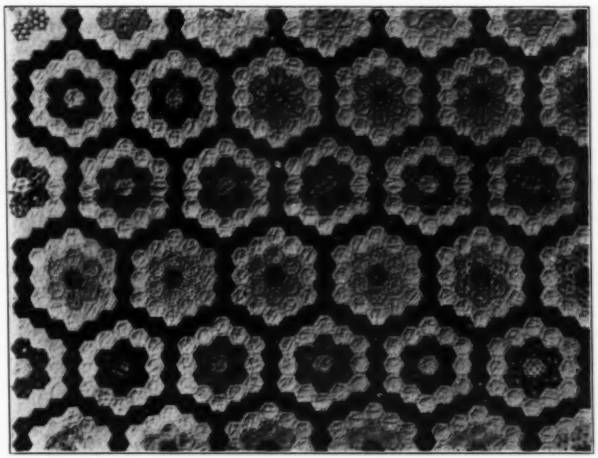
Upon the smooth top the pattern is drawn for the quilting or sewing together of the top and lining of the quilt. Some of these quilting designs are very elaborate and are outlined from the pattern in faint pencil lines or with chalk on the dark colored fabrics. Straight lines are made by snapping a tightly stretched line with a well-chalked surface. Curved lines and circles are easily produced by tracing the outlines of various sized plates and saucers. Then the quilting begins. The fine thread is now run through the several thicknesses of the quilt in a small stitch as evenly as possible. Down and through and up again with one hand above and one below and the body in a position rather uncomfortable. But patience and skill in time produce marvelous and beautiful results as the entire surface of the quilt is covered with the elaborate design oftentimes seen to best advantage on the back of the quilt which is as beautiful as the top.

Taken up at odd moments quilting was the fine needlework of the house. Neighbors invited to tea would help to prick in, stitch by stitch, the lines of the flowers or scrolls and the quilting party frequently assembled in the natural desire for human intercourse and social gathering.

In country towns much of the population was thinly distributed and it was impossible for the housewife to run in next door for a few moments' idle chat. Frequently the nearest house was a half-mile or more distant and the feminine desire for social diversion was sadly curbed by the constant demands of farm labor for horses that otherwise might have been used in the chaise or light wagon. The weekly gathering at the meeting house was always looked forward to with some anticipation by both old and young and the sacredness of the day did not prevent discreet conversation on purely secular topics. But the day when farmer Perkins raised the frame of his barn was made a social event in the full meaning of the word and when the "raising" of the meeting house took place in 1759 it certainly was a gala day, for in town meeting it was voted to buy a barrel of rum and twelve barrels of cider, with sugar, beef, pork, and brown and white bread in proportion with which to refresh the gathering. Eighty-seven pounds of cheese were eaten and the town paid one shilling and six pence for the mugs that were broken — let us hope purely by accident. But "raisings" occurred at infrequent intervals. Each fall, however, there were corn huskings in various parts of the town and afterwards always plenty to eat for the jolly workers. The women were invited to apple bees and sometimes there were spinning parties. Every winter brought its singing school in the district school house and spelling matches sometimes brought together the fathers and mothers of the district as well as their sons and daughters. But the quilting party was always welcomed by the women with the keenest relish. It was their personal affair. They were free for a time from the noisy interruptions of the children and the men were not in the way although sometimes invited to a supper. As the quilted pattern advanced over

the surface "the women gossiped of neighborhood affairs, the minister, the storekeeper's latest purchases, of their dairies, and webs and linens and wools, keeping time with busy fingers to the tales they told." Meanwhile in the next room the best china and linen had been brought out and pound cake and pies and cheese and doughnuts and cold meats were set forth which, in time, disappeared with the assistance of many cups of Hyson tea.

And when the quilt was finished it was cut from the frame with much pleasurable excitement. The plumpness of the stitched leaves and the fineness of its texture would be remarked upon and the brightly outlined design of the piecing would be admired. "It was truly a beautiful thing, for it was a growth of the farm — an expression of the life of its occupants, a fit covering for those who made it."



Patchwork Quilt—Tumbler Pattern

MADE ABOUT 1826 BY MRS. EMMA (PUTNAM) KETTELLE OF DANVERS, MASS.

All Saints, Swanton Morley, England

All Saints, Swanton Morley, England

A Church of Abraham Lincoln's Ancestors

By Rev. George D. Barry

Rector of All Saints, Swanton Morley

VISITORS to England will be familiar with the magnificent fifteenth century churches which are the special pride of the Eastern Counties. Standing now as they do in small thinly populated villages, they are monuments of a wealth and splendour which has long deserted that part of England. Until the so-called "Industrial Revolution" caused the drift of population north and west, to the coal-fields and iron districts, the now rural and poverty-stricken Norfolk was the wealthiest and most populous part of England. It was the center of the famous weaving industry, introduced into England largely by the Flemings, who began to migrate into the country as early as the reign of Edward the Third. The trade was at that time carried on in the homes of the people and all through the fourteenth, fifteenth and sixteenth centuries we have a picture of rich and prosperous villages, intensely proud of their own civic life, the homes of skilled and prosperous weavers, centering around the lovely city of Norwich which was then the second town in the country. The skill and pride of these weaving villages and their devotion to the faith of their fathers showed itself in the glorious churches which were raised towering up in their midst. They still stand as the wonder of a later age; but the fortune of the villages has forsaken them. The industry has now gone to Lancashire and Yorkshire and the glory has departed from the Eastern Counties. They are now the most backward part of England — thinly inhabited and desperately poor, with a scanty population of small farmers and underpaid agricultural labourers, for English agriculture is in a bad way. So there stand these splendid churches, an inheritance from a past more richly endowed, entrusted to the care of a population who are quite unable to support them. But they are some of the richest heritages of the Church Catholic in England, and cannot be allowed to perish. Many are literally falling in altogether. The clergy and people are making brave attempts to preserve their historic churches and to hand them on to future generations. But they cannot do this out of their own resources, which are practically non-existent; and are forced to appeal for help from outside.

The Church of All Saints, Swanton Morley, near Hingham, is but one among very many of them. But it has a wider interest than some others because of its connection in the past with the family of Abraham Lincoln. It is clear that many of the family were baptised, married, and buried in this church. In the period 1557 to 1675 there are over forty baptisms and twenty-four burials from this family recorded in its registers. The family held and handed down a good deal of land in Swanton Morley and the neighbouring parish of Hingham. They

Decayed timber in the roof, All Saints, Swanton Morley

were apparently in a good station of life and at least reasonably prosperous. But there were some disputes about the property. One of these had far-reaching results. For the will of Richard Lincoln, dated 1615, gave to the United States their great President.

Richard Lincoln lived in Swanton Morley, was four times married and had two families. By his fourth wife, Anne, he had a son Henry and two daughters Anne and Elizabeth. By his first wife, Elizabeth, he had a son whom he called Edward. When Richard thought his time was drawing near, he sat down in his house at Swanton Morley and drew up his last will and testament, "being now, praysed be God, of good minde and memorie." By it he left a small bequest to the poor of Swanton Morley, but his property in Swanton Morley and elsewhere was to go entirely to the children of his fourth marriage. Edward was disinherited altogether. On Richard's death in 1620, a suit in Chancery was instituted between Edward and the legatees, Edward alleging that despite the old man's assertions his mind had not been sufficiently sound to resist "undue influence" on the part of the family of the fourth wife. This was, however, unsuccessful. So Henry and his sisters got the land and Henry lived out his days at Swanton Morley.

Edward was thus left in great difficulties. He was already a father himself, and was unable to bring up his son Samuel to the position to which he had looked forward. He, therefore, apprenticed him to a weaver with whom the boy emigrated to the United States, where he settled at Hingham, Mass., and became the founder of the American line. The rest of the story is well known and can be put most shortly in a diagram.

RICHARD LINCOLN (died at Swanton Morley, 1620).
|
EDWARD
|
SAMUEL (the Emigrant to America)
|
MORDECAI
|
MORDECAI
|
JOHN
|
ABRAHAM
|
THOMAS
|
ABRAHAM (born 1809, "The Liberator").

Baptismal Font, All Saints, Swanton Morley

Decayed timber in the roof, All Saints, Swanton Morley

Thus does this parish come into American history. A great effort has been made to restore the superb tower of this Church — one of the very finest even in Norfolk — and to renew the beautiful lead roof which at the present time leaks so badly as to endanger the whole of the fabric. This is an enormously costly undertaking. The Rector and Churchwardens have themselves by hook or by crook raised £2200 with which the tower has been completely and skilfully restored, just in time to prevent it crashing down. For the restoration of the roof and to carry out a plan of adornment and beautification in the interior, £5000 must be raised somehow, and public appeals are being made for this. At the present time, we have not more than £700 paid and promised. Any admirer of "The Liberator" who may feel moved to help to save this Church for the sake of its historic association is invited to send a contribution to the Rector, Swanton Morley, Dereham, Norfolk, England, who will at once send an official receipt for the gift.

Ancient Carpenters' Tools, Part VI

By Henry C. Mercer, D.Sc.

Tools for Shaping and Fitting (Continued)

WHILE we have no certain proof of the parentage, whether English or American, or of the make, smith or factory, of the saws previously shown, except that they are probably of date earlier than about 1840, abundant evidence shows that American blacksmiths in the 18th century frequently hammered out another highly useful tool of the carpenter, less important than the saw, but continually in his hands in widely distinct parts of the world and since the Dawn of History closely associated with the building of the house, namely —

The Chisel

This is the "Scalprum" of the Romans, a narrow rectangular blade of steel, sharpened at one end, and mounted on a straight handle at the other, used to edge, notch, hollow, and, above all, to mortise woodwork.

Passing over the chisels and chisel-shaped blades of the wood carver, which, though often used by the cabinetmaker to decorate furniture, were rather the tools of special decorative craftsmen, than of the carpenter and joiner, we find that these constructive tools vary greatly in size; that some show flat, some hollowed or saucered, and some mid-pointed, or side-pointed (skew), or side sharpened, or cornered blades; that the handles of some are socketed, of some tanged, that some (for carpenters), are heavier and stronger than others (for joiners), that some are percussion chisels, always used with a mallet, and others pressure chisels, used without a mallet, by shoulder or hand pressure.

If the use of these old tools were less simple, their numerous old and new shapes might confuse us, but a study of their construction, rather than appearance, helped by Moxon's little picture and earnest explanations soon clears up the subject.

The old master mechanic in his lively style describes some of the chisels here illustrated. Others not noticed by him, but exemplified by tools generally about a hundred years old, are shown as follows:

The Forming Chisel or Firmer (Fig. 148)

here appears as the heaviest tool of its class. It is set in a socket for carpenters, and as a lighter tool for joiners on a tang, used with a mallet for preliminary rough edging and also for one of the most important purposes known to the carpenter's craft, namely, the excavating of the mortise or orifice by which one piece of wood is fitted into another. Neither Moxon nor the *Circle of Mechanical Arts*, nor Nicholson, nor Rees's *Encyclopædia*, nor even Holtzapffel, explain that this all-important wood socket was and is made in two ways, *i.e.*, either by the chisel worked alone, or by the chisel and auger worked together, and that in the first place, for small mortises (in soft wood), for door and shutter panels, window sash, etc., the mortise

Fig. 148—The Forming Chisel or Firmer

The first chisel used by the carpenter, to roughly side-cut a piece of wood along a line marked with the carpenter's scribe or pencil. Probably the *scalprum fabrile* (Rich) of the Romans. The instrument, grasped vertically by its shank in the left hand, is struck by the carpenter's mallet with the right hand, until, by reaching the line with successive cuts of the blade held basil outward, the handle is tilted slightly towards the workman over the line to avoid undercutting. As described by Moxon and here shown from old Pennsylvania specimens, the forming chisel is of various sizes and of two kinds: (*a*) comparatively light (No. 2, counting downward), handled on a shouldered tang for joiners, cabinet-makers, etc., and (*b*) heavy, handled in a socket (left and bottom), socket chisels, for carpenters and joiners, though both workmen use both kinds. Two specimens (left and upper) show their original handles, lost from all the others. The others have been misused, by hammering upon the open socket with an iron hammer or hatchet. The tanged chisel (upper) from the collection of C. J. Wister, Esq., 1820–1860, of Germantown, Pa., is smith-stamped "J. Cam, Cast Steel," and the large socket chisel (left) "Newbould." It is the forming chisel rather than the mortise chisel, described later (Fig. 153), that was, and still is, used in excavating the large mortises for house and barn framework, in which operation one or more holes bored with the T-handled auger, were inter-cut and squared for the purpose. (Information of David Angeny and Lewis Treffinger, carpenters of Danboro and Doylestown, Pa., to the writer, June, 1926.)

The name "Mortise Axe," occurring eight times in the Essex Co. (Mass.) Probate Records, suggests that the now common axe squaring of auger holes was practiced in the 17th century, and the name "Mortas Wymbyll" for 1407, quoted (from the *Fabric Rolls of York Minster*, Surtees Edition, p. 207, note) by the *New English Dictionary*, reasonably indicates that the double practice of boring and chiselling, to make a mortise, also prevailed in the 15th century.

Modern price lists show a factory-made Forming Chisel (top of picture) with bevelled but unsharpened sides, called the "Bevel Edged Firmer," no old homemade examples of which, except the ancient Dutch specimen (Fig. 150), have been seen or heard of by the writer.

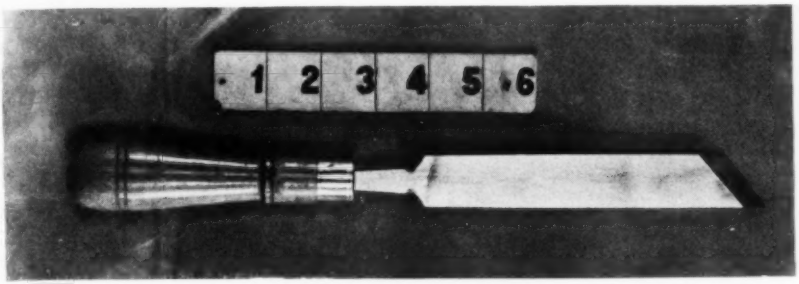


Fig. 149—The Skew Former

This old tool, carefully described and illustrated by Moxon (Fig. 67, C. 4.), is a forming chisel, still rarely used by the cabinetmaker, but apparently unknown to the modern carpenter. It varies in the acute angle of its basilled blade and like the forming chisel it is struck, when necessary, with the mallet; but its special use is to penetrate holes in furniture carving or to clean out the corners of angular or mortise cuts. The writer has thus far failed to find an old homemade chisel of this type, and the specimen shown, as the only example seen in a number of recent hardware price-lists, was bought April 1926, under the name of "Corner Firmer," as a modern factory-made example of the tool shown by Moxon.

chisel (described later), as Holtzapffel explains with a diagram, did all the work, while in the second case, the forming chisel with several corner and side cutting varieties, presently shown, was and is still used, not alone to cut the orifice, but to intercut and square up one or more holes previously bored with the T-handled auger.

A very rarely surviving kind of forming chisel with diagonal blade

THE SKEW FORMING CHISEL (Fig. 149)

sharpened on its flat side, which Moxon calls the "skew former," used to excavate corners, and which we have failed to find as a homemade tool, is here also shown from a modern, factory-made specimen, still on sale. Another flat bladed variety of this chisel, which neither Moxon nor Diderot show, also here photographed from a modern factory specimen (Fig. 148, top), has its sides bevelled, but unsharpened. And that a flat, side-bevelled chisel is of ancient continental European form is proved by the next illustration,

A DUTCH PARING CHISEL OF THE 16TH CENTURY (Fig. 150)

more than three hundred years old,

Fig. 150—Dutch Forming Chisel of the 16th Century

This rusty ancient tool mounted on a shouldered tang, which is a relic of the Dutch Nova Zembla Expedition of 1596 (*cf.* Figs. 106 and 112), is either a forming or paring chisel. Whether the basilled sides are sharpened or not, the writer has not learned. Photographed by kind permission of the Rijks Museum, Amsterdam.

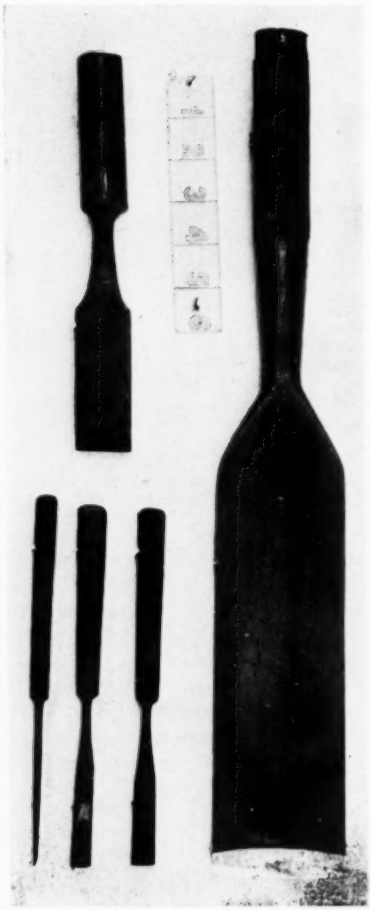


Fig. 151—The Paring Chisel

This old instrument now sometimes entirely discarded by the carpenter, but still in use by the cabinet-maker, is here shown in various sizes, as sometimes handled in a socket and sometimes on a tang. There is nothing to distinguish it from the forming chisel, except its purpose. It is not or should not be struck with a mallet, but is worked by body or hand pressure and not used to start chisel work, but to follow the forming chisel and to smooth the rough cuts of the latter. Therefore its edge is kept extra sharp. The large specimen mounted in a socket, now called a "Slick," was loaned for the picture by Jonas Martin, carpenter, of Doylestown, Pa., who still uses it without a mallet. The three small (lower left) instruments are probably pressure chisels, but may have been sometimes struck with a mallet. They were found among the large store of tools pertaining to clock-making and wood-working, used between 1820 and 1860, by Charles J. Wister, Esq., of Germantown. Moxon carefully describes the typical paring chisel as held against the right shoulder with the blade not grasped by the right hand, but inserted under the two middle fingers, for unobstructed sight of the edge worked upon.

and another relic of the Dutch Nova Zembla Expedition of 1596, previously referred to, although the writer has not learned from the Rijks Museum whether its bevelled sides are sharp or dull.

THE PARING CHISEL (Fig. 151)

is a now rarely used duplicate of the forming chisel, but is kept sharper and used without a mallet, by shoulder or hand pressure, for smooth-finishing edges, with blade varying in width from 1½ to 3 inches. It is here shown in its extra large form, now called, in New York price lists, and by Pennsylvania carpenters, a "slick"; in this case mounted on a socket, although the modern cabinet-maker, who uses its smaller varieties, also here shown, prefers its handle set on a tang, as less liable to get loose by shrinkage.

THE GOUGE (Fig. 152)

is a hollow, flat-backed, round-pointed, cylinder-bladed chisel, basilled on its convex side, used for rounded excavations. How interesting the familiar instrument becomes when we find that its channelled blade, which will furrow wood without side tearing it, has always made it indispensable to the turning lathe, described later. How much more so when we realize, on experiment, that if held vertically and turned in the hand, it will excavate a round hole in wood. For which reason

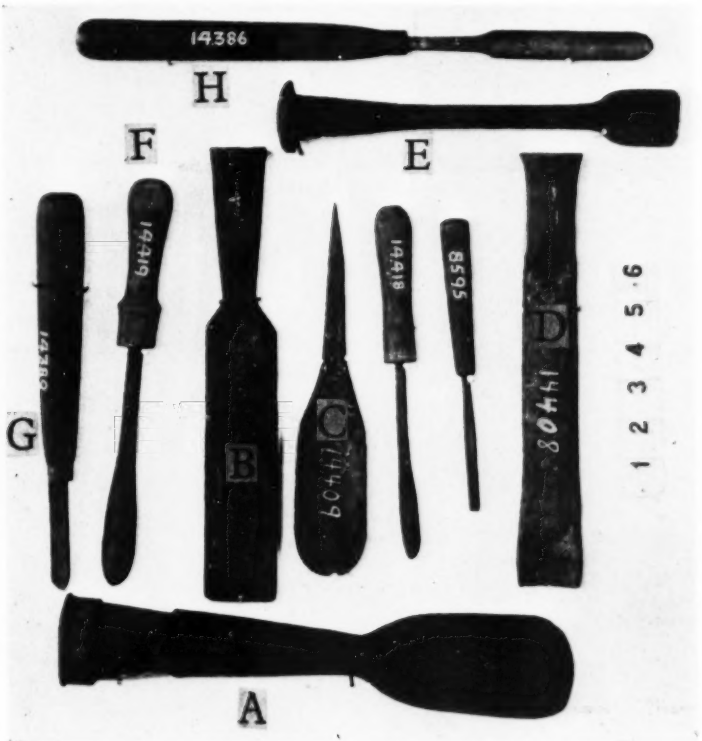


Fig. 152—The Gouge

The tubular shaft of these many sized old tools, variously flattened or elongated, ends in a more or less rounded, but not spooned, point, sometimes basil edged, in its hollow, but generally on its back. The lighter specimens are or were mounted on wooden handles, upon a tang, are all back-basilled, and were probably worked by hand or shoulder pressure while the heavier tools, all basilled in the hollow, are socket chisels used with a mallet and sometimes abused with a hammer or hatchet. The heavy specimens (A, B, D,) and the upper one (E) are certainly hand forged. (C) is stamped "Weldon"; (F) "M. Cox," (G) and (H) are certainly factory made, and the latter is stamped "J. Tillotson, Sheffield." The gouges (A) and (E) were used until *c.* 1890, by Abel Swartzlander, wheelwright, at Sandy Ridge, 1½ miles north of Doylestown, Pa.

we need not be surprised at the archæological evidence which proves that one of the most important of all carpenter tools, in one of its most efficient ancient forms, namely the auger, as described later, duplicates this gouge. As here shown in its simplest form, the gouge is used by the carpenter and cabinet-maker, oftener for ornament than construction, in which latter province it is far outranked by the next and last tool of its class, here considered, namely

THE MORTISE CHISEL (Fig. 153)

a master tool incessantly employed by the carpenter, one hundred years ago, as above noted, for excavating the

Fig. 153—The Mortise Chisel and Varieties

Although the forming chisel (Fig. 148) will inter-cut and square up auger borings so as to excavate the all-important rectangular socket hole, called the mortise, the so-called mortise chisel, in its commonest form, as described by Moxon, and here shown, (A) extra narrow, extra thick, almost square bladed, and deeply basilled, was the once familiar carpenter's instrument for special or soft wood mortising where no preliminary borings were used. It varies greatly in size but is and was generally socket handled for heavy mallet pounding, as appears in the specimens marked (A), the right three of which are mounted on shouldered tangs. In the now called "corner chisel," marked (B), in present use by Lewis Treffinger, carpenter, of Doylestown, Pa., the flat shaft is bent longitudinally into a right angle and basil-edged on the inside at the bottom for clearing the corners of mortises.

In the rare (E), for which we have found no name (No. 1213), the stem spreads into a flat blade, sharpened at the bottom and on both sides, for side and corner cutting of mortises. (D) (No. 9043), with bent up, top-basilled, and rectangular point, was probably used for clearing the bottom of mortises. All these tools, whether tanged, or socketed, are percussion chisels, except (D) the top specimen. The two right specimens are stamped "W. Butcher, Sheffield," over an arrow and cross. The fourth, counting from the left, "Robert Sorby." The top chisel(D) is curiously stamped with a little cross-barred cylinder.

Fig. 154—The Axe Mortise Chisel

Another rare tool, which may be said to be neither chisel nor axe, but a combination of both, is here shown as the axe mortise chisel. This is a chisel-bladed elbow of steel, socketed on a short wooden handle, found in Bucks County, by the writer, among the now obsolete tools of the mill and house builder. Neither Moxon nor Diderot, nor English books show any trace of this remarkable instrument, which the modern carpenter has forgotten. Whatever its origin or history, the evidence shows that with its long, flattened elbow, widened chisel-shaped blade, basilled on its three front sides, it was used with a mallet, until the late 19th century, by Pennsylvania German carpenters and millwrights, for excavating and squaring deep mortise holes.

Though its blade otherwise resembles that of Fig. 153, No. 1213, here again shown, it is not, like that of the latter, set vertically in its wooden handle, but socketed therein at right angles, like an axe.

David Gayman, a Mennonite minister, of Fountainville, Bucks Co., Pa., told the writer, Jan. 26, 1925, that he had seen this instrument used by Abraham Overholt, a master carpenter, *c.* 1884, for making mortise holes in constructing the barn now standing on a farm about two miles north of Chalfont, Bucks Co., Pa., marked "Black" on Smith's Centennial Map of Bucks County, 1876. The tool was struck on the flattened elbow with a mallet.

The lower specimen (No. 17044) is probably a poleless broad axe or hatchet of German type, as seen lying on the ground in Fig. 32, and should be classed with the hewing hatchets shown in Fig. 83 or in Fig. 80 (No. 6547).

No. 3973 is stamped "E. Scholl cast steel," in letters of the style of about 1840–50. The fact that the name Scholl is typically German, and that it with the words "cast steel" are stamped in letters of 19th century pattern, and that the process of casting steel invented in England by Benjamin Huntsman in 1740 (*cf. English Encyclopaedia* by Charles Knight), practiced there for tool making in the early 19th century, was not introduced, according to James M. Swank, (*cf.* his "*Introduction to a History of Ironmaking and Coal Mining in Pennsylvania*," Philadelphia, 1878, p. 80.) into the United States until between 1846 and 1859, and finally that none of the blacksmiths, who only forged with the hammer, without melting steel, could have cast this axe, indicates that it must have been made or repaired in a small Pennsylvania German factory after about 1850.

smaller class of window, door and shutter mortises, generally in soft woods. As described, with a diagram, by Holtzapffel, and according to the information of old carpenters to the writer, the pattern A, here shown in its commonest American form, and as described by Moxon, with handle either socketed or set on a heavily shouldered tang, and with blade

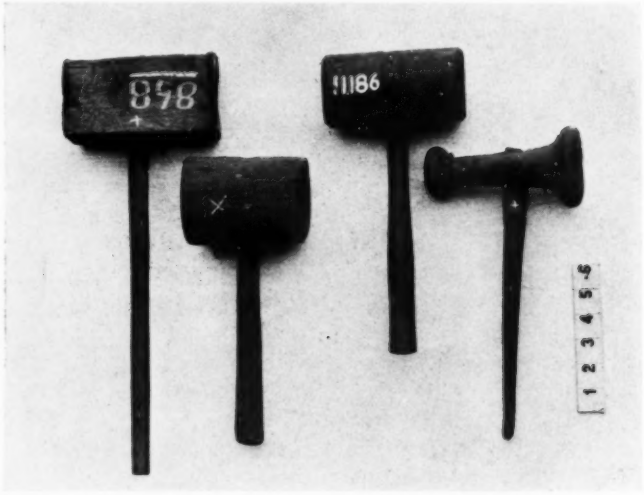


Fig. 155—The Carpenter's Mallet

The *Malleus* of the Romans. The wooden blocks of these old homemade, one hand Bucks County tools, turned or squared, are penetrated with bored holes, into which the short wooden handle is driven and tightened with a top wedge. The tool, held in the workman's right hand, strikes the chisel, held in his left, without injury to its wooden handle, which an iron hammer would destroy.

sharpened and conspicuously basilled at right angles to its widest diameter, did all the work. In this case no preliminary borings were required. The tool, held in the left hand with flat face towards the workman, was pounded down with a mallet, vertically, to cut the sides, or at a tilt to cut or pry up V-shaped cores, until the hole was deep enough, or until it coincided with another hole cut to meet it from the opposite side of the piece.

Two very different tools not mentioned by Moxon, marked B, with shank L-shaped in cross-section and basil-sharpened at the bottom, inside both angles, form a down-cutting corner blade for cleaning out the corners of mortises. D shows a flat blade broadened at the base into a turned up rectangular point with an inner basil on both converging sides, a rare tool from Eastern Pennsylvania, and used probably for cleaning the bottom of mortise holes. The heavy form E, with its long, flat shank abruptly ending in an almost square blade, basilled and sharpened on bottom and side, is now an obsolete and forgotten shop relic of the old Pennsylvania-German carpenter.

A still rarer type of this tool with its sides not only bevelled, but sharpened (*i. e.* basilled), appears in the following illustration as

THE AXE MORTISE CHISEL (Fig. 154)

a now obsolete instrument, but in the memory of persons now living, used by Pennsylvania-German carpenters, for mortise cutting in barn construction,

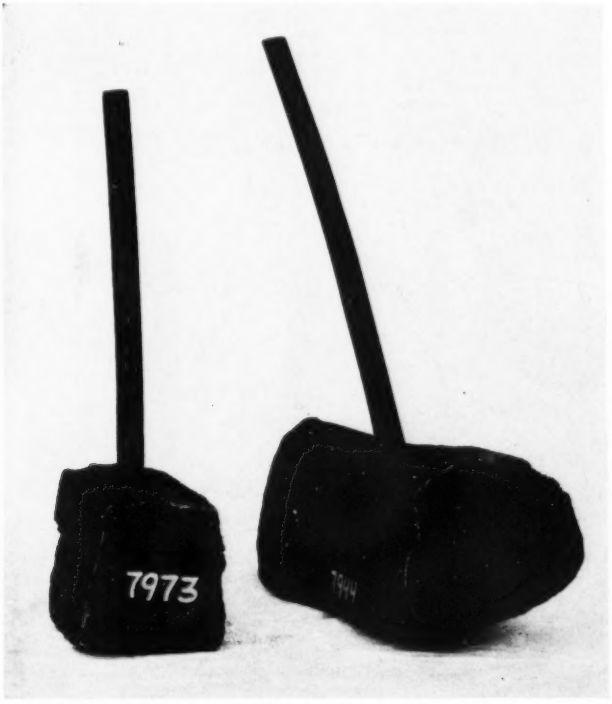


Fig. 156—The Commander

These two rude mallets, the larger 21¼ inches long from handle top through block, and altogether too heavy for chisel driving, were used with one or two hands, to pound together, as described by Moxon, the newly adjusted mortised and tenoned heavy framework of buildings, doors, etc.

when previously bored auger holes started the work. As in E (Fig. 153), we have a long, flat shank abruptly ending in a square blade, bottom and side-sharpened, but in this case the handle of the instrument is set in a socket, not vertically, but at right angles to the shank, like that of the axe.

Here let us pause for another backward look into the faraway past, suggested by an examination of the next picture, namely

The Carpenter's Mallet (Fig. 155) which is a cylindrical block of wood, with a wooden handle pegged into it at right angles to the grain, used in one hand for driving all chisels except the pressure-paring chisel, above noted. This ancient tool is the *malleus* of the Romans, and archæological and written evidence show, that, as distinct from the metal-headed hammer, it was in use in ancient times in two forms, namely:

The club, in ancient Egypt (*cf.*

Fig. 157—The Mortising Axe or Post Axe

As old Bucks County farm relics, bought near Doylestown, Pa., between 1897 and 1918, these axes were used by carpenters in the 18th or early 19th century, for cutting large, rough mortises, and were not probably called "post axes," until after the invention of the spiral auger, about 1805, when their use was greatly increased to make rail holes in the posts of "post and rail" fences by cutting out the interval between the two auger holes bored for each rail-hole (*cf.* Fig. 158). Except Nos. 125 and 2968, which were probably imported from Germany, they are all of American homemake, and Anglo-American type, resembling specimens recently found in British American camp sites in New York by the New York Historical Society. The handles are original.

The Essex County (Mass.) Probate Records, (1635-1681) without noting the name "Post Axe," mention "Mortising Axe" eight times, and refer, in 1676, to "some Post and Rayles as by agreement;" also to a lot of "5 holed posts" sold at 9 shillings a-piece in 1678.

The name "Post Axe," appears in a manuscript inventory of sale, dated 1812, of Jonathan Higgins, of Amwell Township, N. J., seen by the writer, in the possession (1925) of W. H. Unger, antique dealer, of Pottstown, Pa.

Flinders-Petrie, *Tools and Weapons*) a short cylindrical billet of wood thinned down at one end into a handle, like the frow club (Fig. 13), which is also the form of mallet found in a tomb at Thebes, where, as if to startle the archæological grave robber of modern times, the ancient Egyptian carpenter had left it in his tool basket with the Egyptian saw (Fig. 136). The other form, here alone represented, appears in the picture as a rectangular or cylindrical wooden block, mounted on a wooden handle, pegged into it at right angles to the grain, which, according to Flinders-Petrie, did not appear in Egypt till Roman times, and which Rich (*cf. Companion to the Latin Lexicon*, etc., by Anthony Rich, Jr., B.A., London, 1849, article *Malleus*) shows in two illustrations of specimens constructed exactly like the left two here shown —"copied from tombstone designs of Roman Artisans."

As both the club and the handled block were in use in various trades in England and America in the 18th century, it seems probable, though

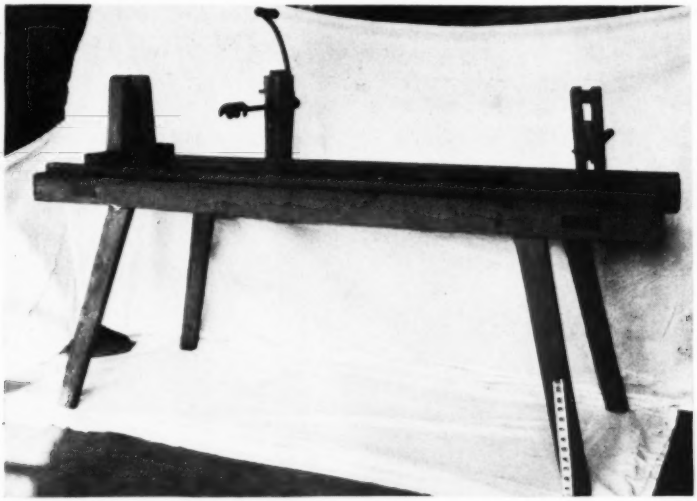


Fig. 158—Post Boring Machine

This wide, homemade, four-legged frame consists of two parallel wooden strips, held apart by cross mortised end pieces. In the wide opening between these strips, the fence post, fastened upon a sliding frame (not seen), by means of screw clamps at either end, moves horizontally to the desired distance and is fixed thereat by a ratchet under the frame, not visible. Whereupon, by turning its crank, the spiral auger attached to the vertical side post (left), bored two holes, side by side, for each rail orifice. After releasing the auger and pushing along the post, upon the sliding frame, the operation is repeated four or five times, at spaced intervals, marked on the post, or established by the ratchet. Finally, on releasing the post, each pair of holes is enlarged into rectangular openings, by cutting away the intervening tongue of wood, with the post axe.

As before remarked, it is the spiral auger that made this operation possible and it is this rural machine that greatly increased the use of the post and rail fence in the United States, in the middle of the 19th century. There is sufficient evidence, however, such as a copper engraving of the grounds of Pendhill Court, Surrey, the estate of George Scullard, Esq., from a painting by P. Sandby, R.A., and published by G. Kearsly, 46 Fleet Street, London, in 1776; and another engraving of Felbrig Hall, Norfolk, published by I. Walker, 16 Rosemans Street, London, in 1793, and a landscape wood-cut in the Pennsylvania German almanac, the *Neuer Lancasterischer Kalendar*, published at Lancaster, Pa., in 1798, to show that posts, with rail holes, were planted in the ground, and rails cut to fit them, both in England and America, before the invention of the machine in question helped to devastate forests in the United States.

R. Weems received a United States patent for "a Boring Machine for Fence Posts," March 16, 1801, after which similar patents are listed for 1833, 1837, 1839, the descriptions for which, up to 1836 and 1837, were burned in a fire at the United States Patent Office.

Where available the trunks of the rot-resisting locust tree, (*Robinia pseudo-acacia*, Linnaeus,) were used in eastern Pennsylvania, for post-and-rail fence posts, though sometimes, as near Elizabethtown, Lancaster Co., Pa., about 1875, the borings and blight of this tree's fatal enemies, the "Locust Borer," the "Locust Leaf Miner," and the "Locust Rot," (*Fomes rimosus*), stopped the practice. (Information of the Rev. David Gehman, Mennonite Minister and artificer, of Fountainville, Bucks Co., Pa., (born 1852), to the writer, June 24, 1926.)

lacking positive proof, that they must have both survived throughout the Middle Ages.

Today, a modified form of the club, no longer in one piece as a solid club, but as a cylinder or ball-like block, with a handle pegged into it with the grain, is still in use with sculptors and stone workers. Besides these smaller mallets, a large variety of the tool,

Fig. 159—The Twibil

This extraordinary mortising instrument consists of a very long iron bladed head mounted like the letter T in a deep socket upon its straight wooden handle. One end of the bladed head is sharpened on the plane of the handle, and the other with a conspicuous basil, at right angles to it.

The three specimens in their original short handles were found in Bucks Co., Pa., between 1897 and 1910, among the carpenter relics of the Pennsylvania Germans, who used them, with one or two hands, to widen auger borings and cut deep mortises in the timber framing of houses, mills, and barns, until about 1885.

The twibil was used in New England, according to the Essex Co. (Mass.) Court Records, in 1646 and 1675. In old England, by name (*New English Dictionary*), between 1400 and 1465, and in France, in the 18th century (as described and illustrated in Diderot's *Encyclopaedia*, 1768), which calls the axe "Besaigne" and its long bit, with basilled blade set crossways, the "Bec d'Ane," (Donkey's Nose). No. 65 was given to the writer by Christian Myers, in 1897, and was said by him to have been used by the Stover family, previous owners of his mill, on Tohickon Creek, Pa., between 1830 and 1840. It is stamped by two heart-shaped smith stamps, with a tree-like device. The handle is original.

No. 668, showing two small smith stamps, was given to the writer by the aged Mennonite Minister, Isaac Gross, of Plumsteadville, Pa., in August, 1897.

No. 19111, bought of Levi Yoder, July, 1923, is from the Cope family of Sellersville, Bucks Co., Pa. The handle is original. The blade is stamped on either side by a fleur de lis, in a shield.

described by Moxon and called by him

THE COMMANDER (Fig. 156)

is here also shown as used, not to drive chisels but to pound together heavy framework without defacing the wooden surface.

But the mallet and the chisel driven therewith, with or without the help of the auger, did not suffice for cutting the all important and universal mortise, for which ever-pressing need, on special occasions, other tools were used. The chief among these which might have been described with the axes, but which we here classify with the chisels, was

THE MORTISING AXE OR POST AXE (Fig. 157)

a conspicuously long-and-narrow-bitted, short-handled instrument, employed for cutting mortise holes, by hacking out the tongue between auger borings made for the purpose. Judging from pictures and specimens found, the tool, though not noted, either as "Mortise Axe" or "Post Axe," in the *New English Dictionary*, probably originated in England, and the words "Mortise Axe" appearing eight times in the *Essex Co. (Mass.) Probate Records*, 1635–1681, shows that it was used in or imported into New England in the 17th century. Further evidence proves that it was employed in completing fence post holes in the late 18th century, while still such holes were laboriously bored by body pressure, two by two, with the old forms of auger described later, and about fifty years before the invention of the spiral auger (*c.* 1809), as here explained, immensely facilitated the making of the once common American post and rail field fence of the early 19th century. This result was achieved by means of the home-made

POST BORING MACHINE (Fig. 158)

The illustration shows one of the greatly varying forms of this widespread device, which, increasing the use of the post axe, rapidly became part of the equipment of every farmer in the Middle States, between 1809 and *c.* 1885 to 1890, since which, upon the sudden substitution of wire, for the post and rail fence, it and the post axe have become rare. The ancient side- and down-cutting augers, described later, which do not sufficiently "bite," namely, penetrate without pressure, could not have worked well with this rural machine, but the spiral auger, which in this case does bite without pressure, made it possible, since, while the post, clamped in the apparatus, slides forward or is otherwise adjusted to receive the holes bored in pairs, the latter tool easily penetrates by simply turning its crank. There is nothing remarkable about the appearance of the post axe, except its short handle and long bit, but another rare and double-bitted form of old European mortising axe, imported from Europe, and used in eastern Pennsylvania until about 1890, would challenge attention anywhere from its extraordinary shape.

THE TWIBIL (Fig. 159)

It was so named in England, and though not described by Moxon, was used in old New England (*cf. Essex Co. Probate Records*), and Diderot illustrates the deep cutting tool, with its two very long bits, the narrowest of which, basilled at right angles to the handle, he calls *bec d'ane* (donkey's nose).

Swakeleys

Swakeleys, Middlesex, England

ANOTHER great English country house, "Swakeleys" in Middlesex, only fifteen miles from London Bridge, as the crow flies, is threatened with destruction. The *National Trust* and the *Society for the Protection of Ancient Buildings* desire to preserve it and, following its established policy, our New England Society wishes to endorse the scheme of preservation here proposed, since it has the endorsement of the above named English organizations.

"Swakeleys" was built in 1638 and remains one of the finest buildings of that period. The park now contains 30 acres and the original stables and outbuildings remain, and also the walled-in garden, holly hedges, lawns, a lake of four acres and part of the great elm avenue. The house is in good repair. The owner offers the property on the understanding that the house will not be destroyed. If no one will take the house a scheme has been evolved to convert it and the stabling into dwellings something like those in use at Hampton Court Palace, which would result in twelve flats, a very attractive residential proposition in such a fine location. The cost of the house and land is £7,500, and the proposed conversion, £9,000, a total of £16,500. A company is to be formed and subscribers will receive debentures. It seems certain that the flats will produce an income sufficient to pay interest and sinking fund in case a greater advantage is not obtained.

Prompt action is necessary and all correspondence should be addressed to the *Society for the Protection of Ancient Buildings*, 20 Buckingham Street, London, W. C. 2, England.

The Ruination of Colonial Silver

By Francis Hill Bigelow

THE ruination by the modern jeweler of so much of the beautiful early silver made by the Colonial craftsmen in the seventeenth and eighteenth centuries is simply vandalism. For more than ten years I have devoted my time and attention to the subject, trying to identify the makers' names from the marks which appear on the vessels, which is so important from the historical point of view. I have been privileged to examine not only the church silver, but a very large number of domestic pieces in private hands which are priceless relics of the past. The beautiful blue color which alone comes from age and hand cleaning is being ruthlessly destroyed by the modern jeweler whose one ambition is to make the vessels look like tin! The "buffing" process removes the surface, and the makers' marks, of such great value to the investigator, are so rubbed off as to be indistinguishable. The commercial value is destroyed by at least one-half, and the sentimental value also suffers when the initials of the original owners are obliterated.

Such a flagrant case perpetrated by these malefactors — for such they are — has recently come to my attention, that I must make special mention of it. One of the choicest lots of old family silver which I have ever seen, I examined a few years ago in its original condition. This, most unfortunately, was left in a jeweler's hands to clean. The result is most disheartening and it would never be recognized as the same lot. It is the perfection of "shine," in which the jeweler revels; but alas! the makers' marks of the seventeenth century are all but obliterated. Will the modern jeweler ever learn what art is?

If the jewelers ever hold a convention in Boston, it is to be hoped that they will go *en masse* to the Museum of Fine Arts and see the beautiful old silver which has been gathered there. A special case containing the pieces upon which they have wrought their havoc should be especially prepared for them to gaze upon also.

To send your family portraits to a house painter for restoration would be no greater outrage than to send old silver to the modern jeweler without instructions not to "buff" it. If silver is badly tarnished, one or two applications of a harsher metal polish, used for brass and copper, with a little patience, will remove the worst of the tarnish, when silver polish should be used. Camphor placed with silver when packed will prevent tarnish.

—Written in 1916 and now reprinted by permission of Mr. Bigelow and the Boston Evening Transcript.

Concerning Old Silver

By Franklin Porter

AS AN indication of the manner in which more or less of the silver of earlier generations has been lost to posterity it may be well to bring to the attention of our readers a recent instance which would appear to be a not uncommon one.

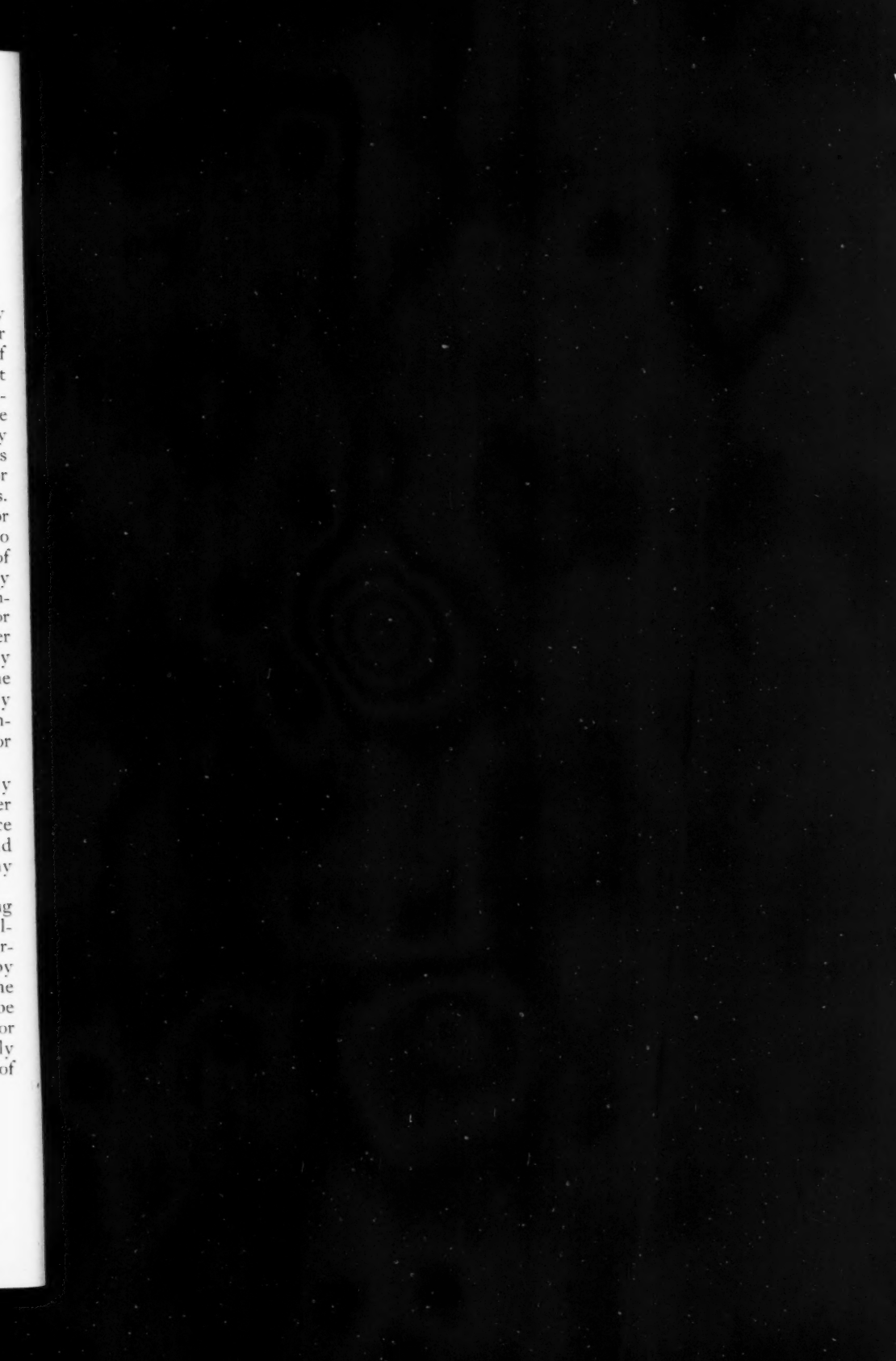
One of our Massachusetts churches found itself in need of certain ecclesiastical silver, but without the ready funds for the purchase of the same, and hit upon the plan of converting some old silver pieces owned by the parish into new articles better suited to present conditions.

These old silver pieces had been in storage for many years and were supposed to be worth but little if anything more than the value of old metal. The fact that they were memorial gifts was given but little consideration, and there was no great hesitation about disposing of them, to be used in the fabrication of the desired new articles.

Being counselled to move slowly in the matter, the two pieces referred to, after being cleaned, were submitted to a competent authority who pronounced one of them to be worth not less than one thousand dollars and the other about fifteen hundred dollars. The latter would have carried a higher value had the maker's name or any other identifying mark been attached to it. The age of both pieces is properly vouched for and the maker of one of them is known, though the maker of the second can only be conjectured.

Happily, when the real conditions were known, steps were immediately taken to preserve and properly care for both of these splendid specimens of the silversmith's art of a period about the beginning of the nineteenth century, but there is no doubt that a large amount of old church and family silver is lost, from time to time, in this manner simply from lack of interest or appreciation on the part of the owners.

It should be the duty of every pastor of our old New England churches to investigate thoroughly the matter of his parish silver, inquiring carefully what was used by his parish for communion vessels, baptismal bowls or basins, and similar utensils in its earlier history and to recover, if possible, any that may be stored away. A very fine pewter baptismal basin was recently uncovered in the attic of an old farmhouse, where it had lain hidden for many years.

A point, however, to be especially stressed in this matter is the proper preservation of memorial pieces once given and accepted in good faith and which no parish or individual has any right to destroy.

And finally, a word as to the cleaning process. Commercial jewelers and silversmiths are very apt, unless otherwise instructed, to clean or renovate by using a buffing process. This ruins the old surface and it should never be permitted; hand cleaning with paste or liquid silver polish being the only proper method, avoiding the use of ammonia.